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EXHIBITION No 89

# CATALOGUE OF A COLLECTION OF DESIGNS BY

# WALTER CRANE A.R.W.S.

INCLUDING ORIGINAL DRAWINGS FOR BOOKS, DECORATIONS, & PICTORIAL WORK: WITH PREFATORY & EXPLANATORY NOTES BY THE ARTIST.

EXHIBITED AT THE FINE ART SOCIETY'S. 148, NEW BOND ST. W. MDCCCXCI

# PREFATORY AND EXPLANATORY NOTES.

THE collection of my works which, at the suggestion of the Fine Art Society, are now here exhibited, although with no pretension to completeness, is—with the exception of my landscape work—on the whole, fairly, and, in the department of book designs at least, fully representative.

The following notes upon what may be called the natural history of my own work may prove, I hope, not impertinent to those interested in it.

The present collection may be divided into three classes, namely :—

I. Book designs (in colour and black and white).

II. Decoration.

III. Pictorial work (in oil and water-colour).

Book Designs in Colour.

Taking book designs first as those by which I believe I am widest known, I may say that in point of time, and dating from the earliest specimens, the present

collection may be said to cover a period of five-and-twenty years.

Early Toy Books, 1865.

As long ago as 1865, in association with Mr. Edmund Evans, the well-known engraver and colour printer, I commenced designing children's toy books, although it was not until about 1869, when "The Fairy Ship" was launched, that they had anything like a definite distinctive style.

The Fairy Ship, 1869.

I cannot say that the ordinary facile, sketchy, and rather vicious style of book illustration then prevalent was a very good preparation for the strong, definite outlines, with brush or pen, and flat bright colours I afterwards adopted, from the time when "This Little Pig went to Market" (in 1870) onwards, through various modifications and changes of treatment.

This Little Pig, 1870.

Such as they were, however, picture-books had long existed as a class; shillings and sixpences were paid for them; they were duly tattered and torn, like the hero in "The House that Jack Built,"—and I suppose it was good for trade, if bad for babies.

At no time, however, could the sixpenny toy-books be regarded as a lucrative resource for their designer. Like the cheap tradesman one might say—"There was a loss on every article: it was only the quantity that made them pay!"

The interest and fun of the thing made up what was lacking, and, a method of expression evolved and responded to, it became a pleasure to embody in new form the old rhymes and tales.

As I have said "The Fairy Ship" marked a new departure. As a sample of the earlier style before this, the sketches made for "The Song of Sixpence" (about 1865-6)—shown in the folio, rather

The Song of Sixpence, 1865-6.

as curiosities than anything—give an idea of how the series of sixpenny toy-books, published by Messrs. George Routledge & Sons, began. This was really the first I think in that size. It was printed in three colours only—black, red and blue. There was no background to complicate matters. But we did not stop there. The books went on at the rate of two or three a year, increasing in elaboration until 1876, when the series was closed with "The Sleeping Beauty." The Sleeping Beauty 1876.

Long before this, however—before my toy-books were known on the publishers' list as a distinct series (which was not till 1873 or 1874), of which "The Three Bears" appearing in a special cover, was the first specimen), I well remember certain murmurings or complaints reaching me from "the trade" to the effect that my (and Mr. Evans's) colours were not what they had been accustomed to —not bright enough. It was a generation seeking magenta and emerald green, and finding none. Cover for Walter Crane's New Series of Toy Books, 1873-4.

However, we persevered until the tide turned—and now, I am afraid, our early toy-books are, possibly, too frank and barbaric for those educated through a long course of the refinements of my friends, Randolph Caldecott and Miss Kate Greenaway.

What I should call the Italianizing influence comes in in the later books, in such as "Bluebeard" and "Jack and the Beanstalk"; but still more noticeably in the larger series of shilling picture-books I designed about 1875. There was a set of eight done, with a wrapper for the series (the original sketch for which is exhibited). The tales were "Aladdin," "Goody Two Shoes," "Beauty and the Bluebeard 1873-4. Jack and the Beanstalk, 1874-5. Shilling Picture Books, 1875. Wrapper for the Series. Goody Two Shoes.

Beauty and the Beast. The Frog Prince. The Alphabet of Old Friends. Aladdin. The Yellow Dwarf. Princess Belle Etoile. The Hind in the Wood.

Beast," "The Frog Prince," "The Yellow Dwarf," "The Hind in the Wood," "Princess Belle Etoile," and the "Alphabet of Old Friends." These were more elaborately printed than the smaller designs.

The type of costume, armour, and ornate details of the more romantic ones are akin to those adopted in the allegorical picture painted about the same time, "Amor Vincit Omnia," which represents a supposed Amazonian city (full of Italian reminiscences) beleaguered by General Cupid and his forces. The Queen of the Amazons it seen giving up the keys of the city, which is not regarded as altogether a calamity by her followers. It is a purely fanciful picture; and is a good example of one's work in oil at that period.

Amor Vincit Omnia, 1875.

The Baby's Opera, 1877.

At the close of the toy and picture-book series in 1876, we made another departure in children's books in "The Baby's Opera," perhaps even more widely known than all the rest. Published in 1877, it became, and indeed still remains, a great favourite, having got into its fortieth thousand (which sounds rather grown up for a baby).

The designs for "The Baby's Opera," as most of those for the toy and picture-book series, were drawn upon the wood-blocks themselves, and, as a general rule, but slight and rough sketches were made for them to begin with. Sometimes more complete, as in the sketch model for "The Baby's Bouquet," a companion volume to "The Baby's Opera," which followed it in 1879. In the interval it may be noted that both Mr. Caldecott and Miss Greenaway commenced publishing their coloured children's books with Messrs. Routledge.

The Baby's Bouquet, 1879.

Absence from England was the occasion for some

of the sets being drawn upon card for the sake of portability, but by degrees the photographic plan was adopted in all cases, and the result is that complete sets of my original drawings are exhibited for the later books; the next in order being "Pan-pipes," a book of old songs with the tunes arranged by Theo. Marzials.

Pan-pipes, 1882.

The drawings were in this case all made in outline with a pen. These were then photographed and engraved. I then tinted the outlines, and the colour blocks were prepared.

The next book (and the last from the house of Routledge) was the "Baby's Own Æsop," 1886, uniform in size with "The Baby's Opera." In this case, as in that of "The Baby's Bouquet," I made a complete sketch-model of the book in colours.

The Baby's Own Æsop, 1886.

Messrs. Cassell & Company have brought out my later coloured books, namely, "Legends for Lionel," 1887, and "Flora's Feast," 1888. Of this last, complete sets both of the original pen outlines and of the original outline proofs which I tinted for the reproductions are here shown.

Legends for Lionel, 1887.

Flora's Feast, 1888.

Another book in colours Messrs. Cassell have of mine now in preparation to appear at Christmas is entitled, "Queen Summer; or, the Tourney of the Lily and the Rose," and four of the designs for the pages are exhibited. As in the case of "Flora's Feast," the verses are my own. The treatment of the design differs considerably from "Flora's Feast" being more filled, more use made of black, and the tinting slight and on a different principle.

Forthcoming Work. Queen Summer; or, The Tourney of the Lily and the Rose.

## WORK IN BLACK AND WHITE.

ALONG with the coloured picture-books, both illustration and decoration in black and white was carried on, and has formed a large part of my work from the first: frontispieces, designs for magazine wrappers, novels, and newspapers, scattered illustrations of all kinds are to be found. I was even once a contributor to "Punch."

Mrs. Mundi, 1875.

The first book of any completeness (at least it was completely my own as to text and design) was "Mrs. Mundi at Home," Marcus Ward & Co., 1875, a quasi-allegorical-politico-satiric-fantastic medley; which at least gave opportunities for fancy unrestricted by any considerations of ordinary realism.

Princess Fiorimonde, 1880.

As a more serious endeavour in the way of book decoration in black and white may be noted the designs to Miss De Morgan's "Necklace of Princess Fiorimonde," which gave me plenty of romantic material.

Grimm's Household Stories, 1882.

The general plan of this book in full-page figure designs, title headings, initial letters, and tailpieces, and followed in the designs to "Grimm's Household Stories," commenced about the same time, though not published until 1882. This was the next work of importance as a piece of book decoration and story illustration combined. The tales were translated for this edition (which is called the "Crane edition") by my late sister, and the work was published by

Messrs Macmillan. The original drawings for this work are here shown, consisting of full-page pictures, headings, and initials to each story, and tail devices also.

Of a different type but an important and elaborate work of illustration and decoration as applied to a book was "The First of May," a fairy masque, published in 1881 by Messrs. Sotheran, for the author, my late friend Mr. John R. Wise (whose well-known book on the New Forest contained some of my earliest attempts in book illustration).

The First of May, 1881.

"The Sirens Three," which originally appeared in instalments in the pages of "The English Illustrated Magazine," as did also "A Herald of Spring," "Thoughts in a Hammock," was my next important work in order of time; and, as a whole, I should place it above the other two in importance as a series of designs, and in these, in endeavouring to embody my own thoughts, I have addressed myself to more serious problems and aims.

The Sirens Three, 1885.

A Herald of Spring.

Thoughts in a Hammock.

A set of twenty-four full-page pen designs done for a book, first published by Messrs. Scribner & Son,

Bric-a-Brac Stories, 1885.

New York, under the title of "Bric-a-Brac Stories," by Mrs. Burton Harrison, may be noted next. The English edition was brought out by Messrs. Ward & Downey as "Folk and Fairy Tales."

Mrs. Molesworth's Stories, 1875-1890.

As examples of more purely illustrative work the sets of designs to the long series of Mrs. Molesworth's Stories may be mentioned, one of which has appeared every Christmas since 1875, when, with "Tell Me a Story," commenced the series.

Book Headings, 1887.

On the other hand, as book-work of purely ornamental purpose, the sets of printer's headings, designed for Messrs. R. & R. Clark, of Edinburgh, may be instanced.

The Language of Line, Magazine of Art, 1888.

The original drawings made to illustrate a series of three short articles written at the request of the editor of the Magazine of Art, entitled "The Language of Line," are to be seen here, and deal with the subject under the three heads (1) of outline; (2) of design; (3) of relief.

The Triumph of Labour, May, 1891.

The largest and most important single design of mine in woodcut yet published is "Triumph of Labour," which appeared to commemorate the Labour Day this year, the original drawing from which is now exhibited. It has been excellently engraved on wood in facsimile by Mr. Henry Scheu (and published by him at 263, Strand), as I think a comparison of the original with the proofs and prints will show. In a woodcut of this nature everything of course depends upon the quality and expressiveness of the line.

The Book of Wedding Days, 1889.

Another set of designs here of the decorative order are those for "The Book of Wedding Days," (Longmans & Co.), intentionally of a lighter and more playful kind. Being printed in one tint of red throughout, they belong almost to a class by them-

selves, between the fully-tinted books and the black-and-white.

Another work rather by itself as regards treatment are the designs to "Echoes of Hellas" (Marcus Ward & Co.) printed in black and red. The set of the original sketches are shown (in folio), but in this case the finished drawings were all done upon zinc lithographic plates, so that the designs are only complete in the book itself. Echoes of Hellas, 1888.

As latest examples of black-and-white design, the drawings made for my book of poems, recently published, may be noted. Renascence, 1891.

## DECORATION.

AS I have said, decorative design, chiefly as applied to interiors, including stained glass, mosaic, and needlework, occupied me all along, and this work and my painting re-acted upon the book designs, which, in their turn, affected my painting and design generally: in fact, I rather think the coloured picture-books brought me work in decoration in the first instance. Certainly it led to others taking leaves out of them, and I remember once an enterprising, but somewhat unscrupulous, manufacturer gave me a little surprise in issuing, quite unauthorised, "The Baby's Opera" as a nursery wall-paper. Naturally, I had to take to designing nursery wall-papers in self-defence, and in association with Mr. Metford Warner (Messrs. Jeffrey & Co.), have designed many. For the same firm, too, much more elaborate schemes of decoration in wall-paper—friezes, fields, dados, and ceilings—block-printed or stamped and gilded, were undertaken, and some of the principal and more elaborate and recent designs are here shown, both in cartoon and finished result.

Wall papers.

The Golden Age. The Peacock Garden. Wood-notes. Corona Vitæ. Briar Rose. House that Jack Built. The Fairy Garden.

The cartoons for "The Golden Age," "The Peacock Garden," "Wood-notes," "Corona Vitæ," will be noted, as well as (for the nursery), "Briar Rose," and "House that Jack Built," and "The Fairy Garden." My first wall-paper dates, I believe, from 1875—"The Margarete," with a frieze of allegorical figures, and a text from "Chaucer"—and the series

has been continued ever since. A list of these papers is given at the end of the catalogue.

The House that Jack Built Pattern.

The gilded and coloured relief (a frieze panel), modelled in gesso, of St. George and the Dragon, is a sample of a kind of decoration of which I am very fond, of which I have produced not a little from time to time.

Gesso. St. George and the Dragon.

Other examples may be seen in the "frieze panels for a library"; models for finger plates, and various panels in the same material. There is also a small scale sketch for a painted ceiling.

The cartoons for portions of the frieze in Sir F. Leighton's "Arab Hall," and others designed for Mr. Stuart Hodgson's house, represent my work in that direction; but it has not been possible to arrange any specimens of designs for stained glass, or needlework, or furniture.

## PICTORIAL WORK.

F work in this kind, either in oil or water-colour, a period of not more than fourteen years is covered by the examples exhibited. I say pictorial work, though I do not draw any hard and fast line between pictorial work and other work in kind or principle.

Amor Omnia Vincit, 1875.

The earliest picture to which I have already alluded is "Amor Omnia Vincit," painted in 1875, which has at least the distinction of having been rejected at the Academy. I have perhaps already sufficiently indicated its meaning and its relation to other work.

With Pipe and Flute, 1880.

The next in order of time is the small tempera piece called "Pipe and Flute," painted on a rough canvas plaster ground, in order to get somewhat of the quality of fresco.

Europa, 1881.

To 1881 belongs "Europa," showing the influence of the same quasi-classical sentiment in technical aim, the same light fair colouring which characterised the book work of the same time which hangs near it—I mean the designs to "Pan-Pipes," though, of course, in the oil picture more elaborate treatment was possible.

"A Cooling Stream" has a more direct natural- A Cooling Stream, 1883.

The Bridge of Life, 1884.

istic aim. The design was first thought of in Italy, although worked out in England.

La Belle Dame sans Merci, 1889.

Keats's beautiful ballad, so full of romantic suggestions, suggested this picture, in which the naturalistic aim is controlled by a more distinctly ornamental intention than the last. On each side hangs a figure and costume study, showing much the same influences, and belonging to the same year.

Fiametta and Laura, 1885.

The Bridge of Life, 1884.

"The Bridge of Life," at the opposite end of the room, shows a revival of the more classical or renascence influence in its design and conception. This was another picture first designed in Rome and worked out in England some time afterwards.

The legend is perhaps not difficult to read, though it is an age that loves not allegory. The thread of life from the staff of Clotho woven into its mystic and complex web by Lachesis, and severed at last by Atropos. The boats of life and of death meeting under the frail bridge. From the one, young Life disembarking, and climbing the stairs, fostered by Father and Mother, led and guided and taught by Eld: following its child-like play, till made the sport of Love in the heydey of youth: till the trumpet of Ambition is heard and "the middle of life's onward way" is reached.

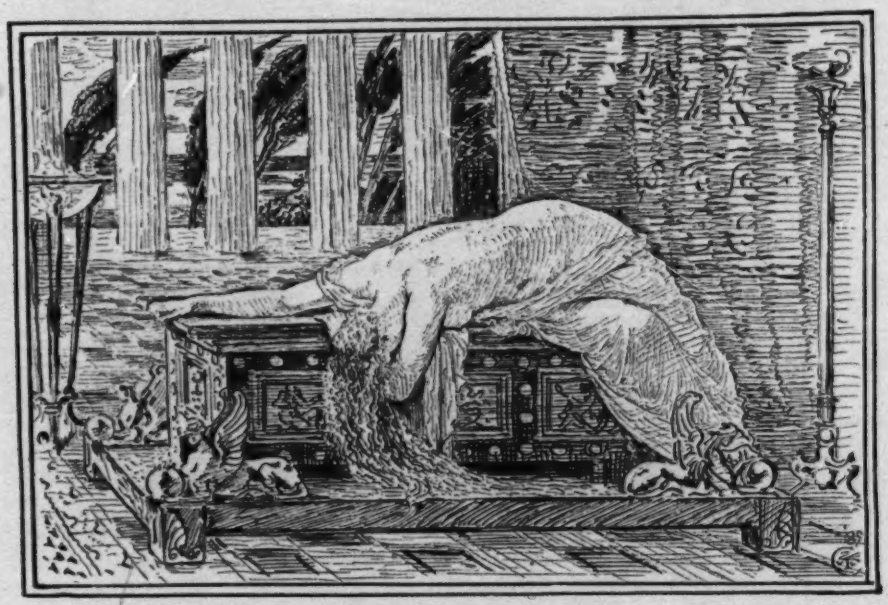
> "We look before and after,
> And sigh for what is not:
> Our sincerest laughter,
> With some pain is fraught."

Fortune and Fame pursued and ever eluding the grasp: Till the crown perhaps is gained, but the burden of the intolerable world has to be borne. Lot's wife looks wistfully back. Tottering Eld is led by youth; the eyes of the old man resting on the boat with its dark freight, while the boy is intent

upon tasting life's apple. Hope holds her little lamp led by Love, even on the descending steps of life; when farther down the frail glass of existence is shattered, and the mourners weep and strew the memorial flowers over the silent dead.

Alpha and Omega. Figures of Morn and Night hang each side, and "Pandora" in the same allegorical vein is intended to further emphasise the fateful tragedy of existence, as she weeps over the mysterious box, which I have ventured to represent as a kind of marriage coffer, while nothing but the stormy light of sunset, and the cypresses shuddering in the wind, suggest what has happened. But Hope, we are told, was found in the box after all.

Morn and Night. Pandora, 1885.



A later picture is "The Riddle of the Sphinx" dealing with another ancient classical story, capable as most of them are, of most modern application.

The Riddle of the Sphinx, 1887.

Have we not our sphinx-like riddle? More than one, perhaps. Sits not the creature overshadowing

all our cities? Are not her claws fixed in the hearts of nations? And what of Œdipus? Will he not guess the riddle?—has he not guessed it already? Well, the old answer to the older riddle is on the other side of the room, and may be found in the

"Bridge of Life." But I am afraid our modern Sphinx is not so easily disposed of. "The Triumph of Labour" is, perhaps, nearer the mark.

Flora, 1889.

If we are in no mood for riddles let "Flora" call us away to pleasanter places with her procession of flowers.

Other pictures of mine are represented here only by small preparatory sketches, some in colour, such as those made for "The Renascence of Venus," "The Fate of Persephone," "Truth and the Traveller," "The Sirens," and "Europa" (which may be compared with the picture). Others are in white and brown, such as the sketch for "The Chariots of the Hours," and the design for "A Torch Race," a picture not yet carried out.

Renascence of Venus, 1877.
The Fate of Persephone, 1878.
Truth and the Traveller, 1880.
The Sirens, 1879.
A Torch Race, 1889.

Another kind of work, which properly should come under the head of decoration, but which I have omitted to mention before, is to be found in the designs for lustre pottery shown on the stand in the centre of the room. On the pots in biscuit made from my sections, I painted the designs in water colour mixed with a little bronze powder, and these served as models to Messrs. Maw & Company, for the same shapes in lustre they have produced from them.

Lustre Pottery.

My thanks are due to Messrs. Macmillan and Mr. Henry Blackburn, for the use of some of the blocks which illustrate these notes.

WALTER CRANE.

*June*, 1891.

# *Catalogue.*

*The Numbers commence over the Door, and work to the right on the Entrance Wall.*

No.

1. "Wood-notes," Cartoon for Frieze of Wall Paper.
2. Cartoon for a Mosaic Panel—Peacock
3. Morn. } Cartoons for Painted Panels.
4. Noon. }
5. Original Drawings for "Panpipes." (Six frames.)
6. Cartoon for a Mosaic Panel—The Fight of the Snake and the Eagle.
7. Original Hand-Tinted Proofs of "Flora's Feast." (Six frames.)
8. Original Drawings in Outline for "Flora's Feast." (Eight frames.)
9. Original Drawings for "A Christmas Posy." (Eight frames.)
10. Cartoons for Mosaic Panels—Stag Drinking—Satyr and Vine.
11. Europa.
12. Sketch for a Plaster Frieze. (Five frames.)

No.

13. Original Drawings for "Four Winds Farm." (Seven frames.)

14. Original Drawings for "The Children of the Castle." (Seven frames.)

15. Cartoon for Mosaic—The Sphinx.

16. Eve.

17. Night. } Cartoons for Painted Panels.

18. Cartoon for a Mosaic Panel—Cockatoos and Vine.

19. Cartoon for Frieze of Wall Paper—"The Peacock Garden."

20. Cartoon for Filling of Wall Paper—"The Peacock Garden."

21. Original Drawings for "Princess Fiorimonde." (Seven frames.)

22. Design for a New Year's Card.

23. Cartoon for Field of Wall Paper—"Woodnotes."

24. Spring—Cartoon for a Painted Panel.

25. Pipe and Flute.

26. Summer—Cartoon for a Painted Panel.

27. Figure Panel for a Fireplace.

28. Morning.

29. Passing the Torch.

"Still the race of hero spirits
Pass the torch from hand to hand."

30. Printer's Headings—Original Drawings.

31. Original Drawing for Cover of The Shilling Picture Books.

32. The Legend of the Goose with the Golden Eggs—Fortune.

No.

33. Original Drawings for "The Language of Line." (Three frames.)

34. A Herald of Spring—Original Drawings.

35. Ministering Children's League—Original Drawing.

36. Frieze in Relief for a Fireplace.

37. The Bridge of Life.

38. Chants of Labour—Original Drawings for Frontispiece and Title. (Two frames)

39. Design for Invitation Card for a Fancy Ball.

40. Design for Cover of "The Sirens Three."

41. The Triumph of Labour—Original Drawing.

42. Frame of Miscellaneous Designs, viz.:—

The Old English Fayre—Cover.

The True Union.

English Living Poets—Frontispiece.

The Library—Frontispiece.

The Pioneer Cover.

Certificate Card.

43. Invitation Card—Royal Institute Ball—Original Drawing.

44. A Diver—Sketch for the Picture.

45. Figure Panel for a Fireplace.

46. Evening.

47. Autumn—Cartoon for a Painted Panel.

48. Printer's Headings—Original Drawings.

49. Study for the Bridge of Life.

50. Thoughts in a Hammock—Original Drawings.

51. Study for the Bridge of Life.

No.

52. Cartoon for Field of Wallpaper—"The Golden Age."

53. Pandora.

54. Winter—Cartoon for a Painted Panel.

55. The Chariots of the Hours — Sketch for the Picture.

56. The Legend of the Goose with the Golden Eggs —Misfortune.

57. The House that Jack Built—Cartoon for the Wall Paper.

58. Original Drawings for Grimm's "Household Stories" —Tailpieces.

59. Original Drawings for Grimm's Household Stories —Headings and Initials.

60. Original Drawings for Grimm's "Household Stories" —Full Page Designs.

61. The Fairy Garden—Cartoon for the Wall Paper.

62. Cinderella—Set of Original Drawings for the Toy Book.

63. "Folk and Fairy Tales" — Original Drawings. (Eighteen frames.)

64. Original Drawings for "The Language of Line." (Seven frames.)

65. Original Sketches for "The Three Bears." (Seven frames.)

66. Original Drawings for "King Luckieboy's Party." (Six frames.)

67. Original Sketches for "Puss in Boots." (Seven frames.)

No.

68. Original Sketches for "The Noah's Ark A. B. C."

69. Flora.

70. Amor Omnia Vincit.—An Allegory.

71. Designs for New Year and Christmas Cards. (Four frames.)

72. "Queen Summer: or The Journey of the Lily and the Rose"—Original Designs for a forthcoming Work.

73. Original Sketches, with Set of Original Proofs before Colour, for "Bluebeard."

74. Valentine and Orson—Set of Original Drawings for the Toy Book.

75. The Sleeping Beauty — Cartoon of the Wall Paper.

76. Original Drawings for "The Sirens Three." (Four frames.)

77. Original Sketches for "My Mother." (Seven frames.)

78. Original Sketches for "The Fairy Ship." (Six frames.)

79. Original Sketches for "Mother Hubbard." (Four frames.)

80. Original Sketches for "The Noah's Ark A. B. C." (Four frames.)

81. Original Drawings for "The Language of Line." (Three frames.)

82. Pussies in the Corner—Gesso Panel.

83. A Sea-Maid—Panel in Gesso.

84. Gesso Models for Pair of Finger Plates.

No.

85. Original Drawings for "Folk and Fairy Tales." (Ten frames.)

86. Original Drawings for "Us." (Five frames.)

87. Gesso Panel for a Library Frieze—Astronomy.

88. Cypresses, Monastery of SS. John and Paul, Rome.

89. Pisa.

90. The Riddle of the Sphinx.

91. The Sacrifice of Iphigenia—Sketch for Tableau Vivant.

92. Flora's Garden—Sketch for a Stage Scene.

93. Sketch for Renascence of Venus.

94. Original Drawings for "The Book of Wedding Days."

95. Gesso Panel for a Library Frieze—"The Sleeping Beauty."

96. Laura.

97. The Fate of Persephone—Sketch for the Picture.

98. Europa—Sketch for the Picture.

99. Design for a Painted Ceiling.

100. Original Sketches for "Ali Baba, and the Forty Thieves."

101. St. George and the Dragon—Relief in Gesso.

102. La Belle Dame sans Merci.

103. The Laidley Worm—Sketch for the Picture.

104. Truth and the Traveller—Sketch for the Picture.

105. Sketch for a Theatrical Poster, "The Babes in the Wood."

106. Original Sketches for "Valentine and Orson."

107. Gesso Panel for a Library Frieze—The Learned Commentator.

No.

108. Fiamfetta.

109. First Sketch for Persephone.

110. Sketches for Three Decorative Panels—Invention, Peace, and Labour.

111. Sketch for a Panel in Wall Decoration—Agriculture.

112. Gesso Panel for a Library Frieze—Geography.

113. A Cooling Stream.

114. Renascence of Venus—Sketch for the Picture.

115. Renascence of Venus—Sketch.

116. Fountain at the Villa Borghese, Rome.

117. A Dorsetshire Down.

118. Clytemnestra and the Furies—Sketch for Tableau-Vivant.

119. Original Drawings for "The Book of Wedding Days."

120. (*On Stand in centre of the Room*) — Five Original Models for Lustre Vases, Two Lustre Vases from Messrs. Maw & Co.'s Works.

Specimens of Wall Paper.

121. Lamp in Brass and Copper Repousse.

122. Copper Dish in Repousse.

123. Brass Sconce in Repousse.

124. Wood-notes—Frieze.

125. Corona Vitæ—Stamped.

126. Peacock Garden Frieze.

127. The Peacock Garden.

128. Wood-notes.

129. The Peacock Garden—Stamped.

130. The Golden Age—Stamped.

No.

131. THE GOLDEN AGE.

132. THE GOLDEN AGE—STAMPED.

133. CORONA VITÆ FRIEZE.

134. CORONA VITÆ—STAMPED.

135. THE MERMAID FRIEZE.

136. GOLDEN AGE—STAMPED.

137. THE FOUR WINDS—CEILING.

138. CORONA VITÆ.

139. DOVE AND OLIVE BRANCH—CEILING.

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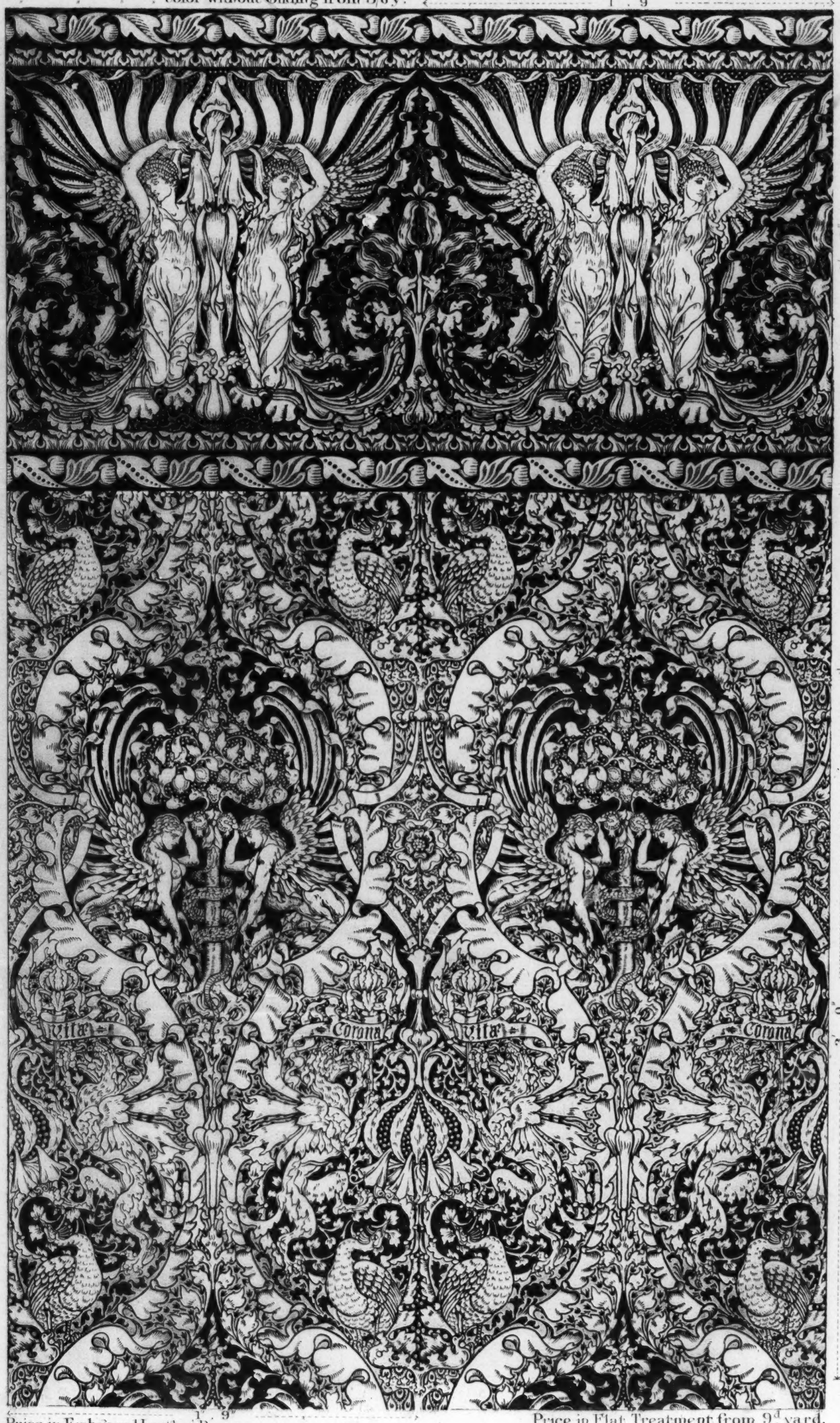
Price of Frieze, Flat Treatment with Gilding from 5/- y.d
color without Gilding from 3/6 y.d




1 . 9"

Price in Embossed Leather Paper
from 8/6d yard.

Price in Flat Treatment from 9d yard.
with Gilding from 18d. y.d

## THE "CORONA VITÆ".

PRODUCED IN EMBOSSED LEATHER, LEATHER-PAPER & FLAT TREATMENTS.

DESIGNED BY WALTER CRANE.

FOR

JEFFREY & Co. 64. Essex Road. London. N.

# "VICTORIAN WALL-PAPER".

Price of Frieze in Tapestry Flock 7/6 y.d

3'. 6"

Price of Frieze in Color 3/6 y.d

1'. 9"

3'. 6"

"PHOTO-TINT" by James Akerman, 6, Queen Square, London W.C.

Price in Embossed Leather-Paper from 8/6 y.d
Price in Tapestry Flock 7/- y.d

## THE "PEACOCK GARDEN" DECORATION,

Price in Color from 21.d y.d

DESIGNED BY WALTER CRANE.

FOR

JEFFREY & Co. Paperstainers, 64, Essex Road, London. N.

THIS DECORATION WAS EXHIBITED AT THE PARIS EXHIBITION 1889, (GOLD MEDAL AWARDED.)